

**The Columbian Players and  
The Communications and Theater Arts Department  
Of Saint Joseph's College  
Present:**

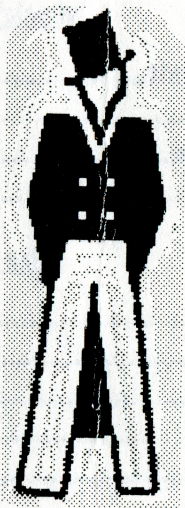
# **The Threepenny Opera**

**Music by  
Kurt Weill**

**Book And Lyrics by  
Bertolt Brecht**

**English Adaptation by  
Marc Blitzstein**

**Staged by  
John Rahe**



**Set And Costume  
Design by  
Louisa Monfort**

**Vocal And Music  
Direction by  
Dorothy A. Jones**

**Choreography by  
Kristen G. Corsaro**

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Hammerstein Library**

### The Threepenny Cast

Street Singers.....	B.J. Sell / Karen Odum
J.J. Peachum.....	M.L. Nowlin
Charles Filch.....	David B. Fagan
Mrs. Peachum.....	Cindi Pishkur
Polly Peachum.....	Marie B. Anstett
MacHeath (Mack The Knife).	Mark Randall

### Mack's Gang

Ready Money Matt.....	Seth J. Johnson
Bob The Saw.....	Michael A. McCarthy
CrookFinger Jake.....	Joe Cook
Walt Dreary.....	Glen Johnson

### The Girls

Jenny Diver.....	Jean Marie Plumhoff
Betty.....	Lisa A. Harp
Dolly.....	Barbara J. Horman
Molly.....	Dawn Hodge
Coaxer.....	Coleen Williams

Lucy.....	Joanne Diaz
Tiger Brown.....	Joel B. Bellucci
Reverend Kimball.....	Charlton S. Browning
Smith.....	Andrew P. Poletto
Constables.....	Paul David Simatovich, Lee Langevin
Messenger.....	Scott Williams
Beggars, Street People.....	Martina M. Conti, Dana L. Elliott, Kelly Sigo, Kimberly K. Tarr

## Notes on the "Epic Theater" of Bertolt Brecht

The author of the play The Threepenny Opera, Bertolt Brecht, is considered to be a major theoretician and dramatist of a theatrical movement known as "Epic Theater." Brecht called his theater epic, because he thought that his plays were closer to epic poems, with their broad sweep of time and place and their mixture of narrative and dramatic techniques, than to the traditional theater of the time.

The Threepenny Opera, written in 1928, was Brecht's first major success. In this play, many of the major ideas and theories of Epic Theater are demonstrated. Brecht believed that the audience should have an active role in the theater by being forced to watch critically rather than watching passively. As a result, he introduced the concept of "Alienation" as a means of producing this effect.

Alienation, or, "Verfremdungseffekt" as Brecht called it, is the process of making the stage events sufficiently strange that the audience will ask questions about them. In order to achieve this thoughtful contemplation of the stage events, Brecht called for the theatrical means, (Such as lights, scene changes, musicians, etc.), to be visible to the audience. Costumes, settings, and the breaking down of the imaginary fourth wall should all contribute to this distancing of the audience.

This is not to say that Brecht's plays are not theatrical. On the contrary, Brecht wants the audience to enjoy the theatrical experience while still being able to critically evaluate the dramatic situations.

In our production of The Threepenny Opera, we have attempted to achieve many of Brecht's concepts through setting, costumes, and a broad and burlesque style of staging. Some things may appear strange or harsh to you; that is as it should be. Brecht saw the theater as a means for social change and so he took his material from unlikely sources in order to help the audience distance itself enough from the stage action to examine it critically. Don't be caught on the surface of the play, but try to think about how the action applies to the world around you.

We hope that you will enjoy and discuss The Threepenny Opera.

John Rahe.

The play takes place in London just before the Queen's Coronation.

### Act 1

Scene 1 ----- Peachum's Beggars' Emporium  
Scene 2 ----- A Stable In Soho  
Scene 3 ----- Peachum's Beggars' Emporium

### Act 2

Scene 1 ----- The Stable  
Interlude ----- A Street in Soho  
Scene 2 ----- A Brothel in Soho  
Scene 3 ----- Newgate Prison

### Act 3

Scene 1 ----- Peachum's Beggars' Emporium  
Scene 2 ----- Newgate Prison

There will be two TEN minute intermissions between acts.

### The Threepenny Band

Tracy Phillips.....Clarinet  
Tony Stephen.....Flute  
Mark Gurtner.....Trumpet  
Jerome Sommers.....Saxophone  
Nath Jones.....Keyboard  
B.J. Sell.....Piano

**Please do not take flash pictures during  
the play.**

## Technical Crews

Stage Manager.....	Victoria L. Munk
Scene Shop	
Foreman.....	Joe Billetz
Set Construction.....	Joe Billitz, Andy Poletto, Paul Simatovich, Joanne Renners, Dawn Andres, Martina Conti, Ron McGowan, Ron Hochstedler, Caroline Wu
Prop Construction and Slides.....	Tom Sullivan
Costumes.....	Louisa Monfort, Laurie Ellis, Monica Broom, Mary Ellen Cross, Heidi Rahe
Light Board	
Operator.....	Matt Matusiak
Follow Spot	
Operators.....	Mark Kroll, Ron Hochstedler
Projections.....	Laronna Levillee
Running Crew.....	Kim Forsey, Lisa Majewski, Joe Billetz, Jerry Alicea
Rehearsal Pianist.....	B.J. Sell
Poster and Program	
Design.....	David B. Fagan

The Cast and Crew of Threepenny Opera wish to extend our sincere thanks to the following, who have graciously given their aid and support in order to make this show possible:

The Music Theory 1 Class and the Music Department.

Mr. James Earnest

CBA

Dr. James Temple

Bob Monfort

Heidi Rahe

Mr. and Mrs. Paul J. Corsaro